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# Earthless - A Sonic Exploration of the Space Between Death and Life, Composed in Five Movements for Chamber Ensemble.

Samuel P. Tygiel  
Macalester College, stygiel@gmail.com

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Samuel Tygiel

# Earthless

A Sonic Exploration of the World  
Between Death and Life

# *Earthless - In Five Movements*

Movement 1 - "Arrival"

Movement 2 - "The Visitation from the Mild Deities"

Movement 3 - "The Visitation from the Fierce Deities"

Movement 4 - "Distraction and Torture from Mental Images"

Movement 5 - "Callings from the Worlds of Rebirth"

**Texts Used:**  
**Spelt from Sibyl's Leaves by Gerard Manely Hopkins**  
**The Lantern Out of Doors by Gerard Manley Hopkins**

**Dead Love by Sara Teasdale**  
**A Little While by Sara Teasdale**

**Death Chant by Sir Walter Scott**

## **Instrumentation and Performers**

Soprano 1 - Bethany Battafarano

Soprano 2 - Emma Lynn  
Mezzo Soprano - Mattie Armstrong

Piano 1 - Johanna Kvam  
Piano 2 - Anna McFall

Violin 1 - Nick Whittredge  
Viola - Katie Klein

Violin 2 - Kaarin Evens  
Cello - Elizabeth Nelson

Flute - Ida Nitter  
Clarinet - Lydia Brosnahan

Conductor - Honza Cervenka

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# Movement 1

Arrival

Gerard Manley Hopkins

Sam Tygiel

**A** ♩ = 80  
*Sensa Misura*

Flute

Clarinet in B♭

Soprano 1

*Hauntingly-mp*

Ear - nest\_

*mp < f > pp*

Earth - less

Piano 1

*Con Pedale*

*mp*

*f*

*mp mf mp*

*mf*

*f*

**A** ♩ = 80

Violin 1

Viola

S. 1

*mp* *f* *mp* *mf* *mp* *mf*

E - qual! A - ttu - - - - na - ble.

Pno 1.

*mp* *mf* *pp* *f* *mp* *mf* *f* *mp* *mf* *mp*

*mp* *mf* *mp* *mf* *mp*

Ped. \*



**B**

S. 1

*< p* *f* *p* *ff* *poco rit.* *A Tempo* *f*

Vaul-ty vo- lu - - - - mi - nous Stu-pen-dous eve-ning strains to be

Pno 1.

*ff* *mp* *mf* *f* *mp* *f*

*p* *f*

Ped. \*

**D** Conducted  
♩ = 80

*like a foghorn*

8

Cl. *mp* *f* *mp* *mf* *mp* *f*

S. 1 *p* *f*  
time's vast womb of all home of all hearse of night... Her fond

Pno I. *ff* *p f* *ff* *p* *mf* *mp* *mf*

*fff* *p* *Ped.* \*

16

Fl. *mp* *mf* *fp* *mf* *sfz* *mf*

Cl. *mf* *sfz* *sfz* *sfz* *sfz*

S. 1 *mp* *p* *mf* *f* *mp*  
ye-llow horn-light wound to the west Her wild hol - low

Pno I. *f* *mp* *mp* *mf* *mp* *mf*

22 (b)

*Mysterious*

Fl. *pp mp mf f 3 5 mf 3 3 mp p mf 3 pp*

Cl. *mp p f fp 6 f mf*

S. 1 *f mp mf p < f p < f*

hoar light hung to the height waste her ear li - est stars earl\_ stars Stars

Pno I. *f mp mf > mp mf > mp mf > mp*

*ped. p*





*Attacca*

Fl. *3 f mp*

Cl. *mf f mp*

S. 1 *mp f p fp mf p < f > p < f > mp mf mp < fp > mp ff*

being Has\_ un - bound! Her da-pple is at an end\_ a-stray! a - swarm! all through-ther in throngs\_ a - stray

Pno 1.

\*

Vln. *mf f pp f*

*Attacca*

Vla. *mf f pp f*

# Movement 2

Visitation from the Mild Deities

**E**  $\text{♩} = 40$

**F**

Flute

Clarinet in B $\flat$

Piano 1

Piano 2

**E**  $\text{♩} = 40$

**F**

Violin 1

*p*  
*subtle, light vibrato*

*mf* *p*

Violin 2

*mp* *f* *mf* *f*

Viola

*p*  
*subtle, light vibrato*

Violoncello

*mp* *sfz mp* *sfz mp* *mf* *f* *mf* *pp* *mf* *p*

54

poco rit. . . . . **G** ♩ = 66

Pno. 2

*Ped. f*

Vln. 1

*poco rit.* **G** ♩ = 66

*mf p mf p pp f mp pp*

Vln. 2

*p* *Intensely* *f* *p*

Vla.

*senza vibrato* *mp* *mf* *p* *mf* *p* *nat.* *f* *mp* *pp*

Vc.

*f* *mp* *ff* *mf* *Intensely* *f* *p* *mp*

64

Pno. 1

Musical score for Piano 1, measures 64-70. The score consists of two staves. Measures 64-68 feature a *fff* dynamic with sustained chords. Measures 69-70 feature a *mp* dynamic with a melodic line in the right hand and a sustained bass line in the left hand. Dynamics *mf* are indicated above the right-hand line in measures 69 and 70.

Pno. 2

Musical score for Piano 2, measures 64-70. The score consists of two staves. Measures 64-68 feature a *f* dynamic with a rhythmic pattern in the left hand and chords in the right hand. Measures 69-70 feature a *f* dynamic with a rhythmic pattern in the left hand and chords in the right hand. Pedal markings (\* Ped.) are present in measures 65 and 70.

Vln. 2

Musical score for Violin 2, measures 64-70. The score consists of one staff. Measures 64-68 feature a *f* dynamic with sustained chords. Measures 69-70 feature a *f* dynamic with sustained chords.

Vc.

Musical score for Violoncello, measures 64-70. The score consists of one staff. Measures 64-68 feature dynamics *<f*, *mf*, *f*, and *mp* with a melodic line. Measures 69-70 feature dynamics *f* and *ff* with a sustained bass line.

71

Pno. 1

Musical score for Piano 1, measures 71-77. The score shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*, *f*, and *Ped.* A fermata is present over the final measure.

Pno. 2

Musical score for Piano 2, measures 71-77. The score shows a rhythmic accompaniment in the right hand and a melodic line in the left hand. Dynamics include *f* and *Ped.* A fermata is present over the final measure.

Vln. 2

Musical score for Violin 2, measures 71-77. The score shows a melodic line with dynamic markings and hairpins. Dynamics include *f*, *mf*, and *Sweetly*.

Vc.

Musical score for Violoncello, measures 71-77. The score shows a melodic line with dynamic markings and hairpins. Dynamics include *mf*, *f*, *mp*, and *ff*.

78

Pno. 1

Musical score for Piano 1, measures 78-84. The score shows a rhythmic accompaniment in the right hand and a melodic line in the left hand. Dynamics include *ff*, *f*, and *Ped.* Trills are marked with '3'.

Pno. 2

Musical score for Piano 2, measures 78-84. The score shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*, *mp*, and *ff*.

Vc.

Musical score for Violoncello, measures 78-84. The score shows a melodic line with dynamic markings. Dynamics include *mf*.

84

Fl.

Flute staff with rests in measures 84-89 and a final note in measure 90 marked *f*.

Cl.

Clarinet staff with rests in measures 84-89 and a final note in measure 90 marked *ff*.

Pno. 1

Piano 1 staff with a complex rhythmic pattern. Dynamic markings include *ff*, *mf*, and *fff*. Includes the instruction *forcefully* and a fermata over the final measure.

*Ped.*

*ff*

\* *Ped.*

Pno. 2

Piano 2 staff with a complex rhythmic pattern. Dynamic markings include *fff*. Includes a fermata over the final measure.

\* *Ped.*

*fff*

\*

91

Fl.

Cl.

Pno. 1

Pno. 2

Vln. 2

Vc.

*mp* *f* *mf*

*mp* *f* *f*

*f* *mf* *ff*

*pizz* *mf* *pizz* *mf*

\* Ped. \* Ped.

This musical score page, numbered 15, features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno. 1 and Pno. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The Flute and Clarinet parts begin at measure 98 and consist of sixteenth-note patterns, with dynamic markings of *mf*, *mp*, and *ppp*. The Piano part includes a *mp* \* marking and a *f* dynamic. The Violin 1 part includes a *p* dynamic and an *arco* instruction. The Violin 2 part includes a *p* dynamic and an *arco* instruction. The Viola part includes a *mp* dynamic and an *arco* instruction. The Violoncello (Vc.) part includes a *p* dynamic and an *arco* instruction. A rehearsal mark 'H' is present at measure 104, with a tempo marking of  $\text{♩} = 66$ . The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.



110

*Breathy wood-flute tone*

The musical score is arranged in a standard orchestral layout with the following parts and dynamics:

- Flute (Fl.):** Starts with a breath mark. Dynamics include *mf*, *mp*, *mf*, and *pp*.
- Clarinet (Cl.):** Mirrors the flute's melodic line. Dynamics include *mp*, *mf*, and *pp*.
- Piano 1 (Pno. 1):** Features arpeggiated chords. Dynamics include *pp*, *f*, *mp*, and *f*.
- Piano 2 (Pno. 2):** Features arpeggiated chords. Dynamics include *mp*, *f*, and *f*.
- Violin 1 (Vln. 1):** Features arpeggiated chords. Dynamics include *mf*, *mp*, *p*, and *f*.
- Violin 2 (Vln. 2):** Mirrors the Piano 1 part. Dynamics include *mf*, *pp*, *f*, *mp*, and *f*.
- Viola (Vla.):** Features arpeggiated chords. Dynamics include *mf*, *f*, *mp*, *p*, and *f*.
- Cello (Vc.):** Features arpeggiated chords. Dynamics include *mf*, *mp*, *mp*, *mp*, *mf*, and *pp*.

*Attaca*

119

I

Fl.

Cl.

*f*

*f*

Pno. 1

Pno. 2

*mp*

*p*

I

*Bell Like*

*mf sfz sfz sfz*

*f sfz sfz sfz*

*f sfz*

*mf > mp*

*mf*

*sul G*

*Attaca*

Vln. 2

*mp*

*f < ff > mp < mf < f > mf*

*f*

*mp*

*Bell Like*

*mf sfz sfz sfz*

*f sfz sfz sfz*

*f sfz*

*mp < mf*

*mp*

Vc.

*mp*

*mf*

*p*

*f*

*mp*

*ff*

*mp*

*mf*

*mp*



140

Fl. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

S. 1 *f* *mf* Whelms

S. 2 Spoken: Our Evening is Over us

M-S. Echo: Our Night Whelms

Pno. 1 *mp* *mf*

Pno. 2 *mf* *f* *f*

Vln. 1 *mp* *f* *pizz* *mp*

Vln. 2 *mp* *f* *pizz* *mp*

Vla. *mp* *f* *pizz* *mp*

Vc. *mp* *f* *pizz* *mp*

149

Fl. *mp*

Cl. *mp*

S. 1 whelms whelms and will end us *mp* *mf*

S. 2 *mp* *mf*

M-S. *p*

Pno. 1

Pno. 2 *f*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f* *Sul C* *mf*

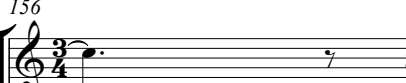
Vc. *pp* *f* *mp* *f* *mf*


Spoken: Our Night Whelms, Whelms

Simultaneous Echo: Whelms, Whelms

*Ed.* *3* \*

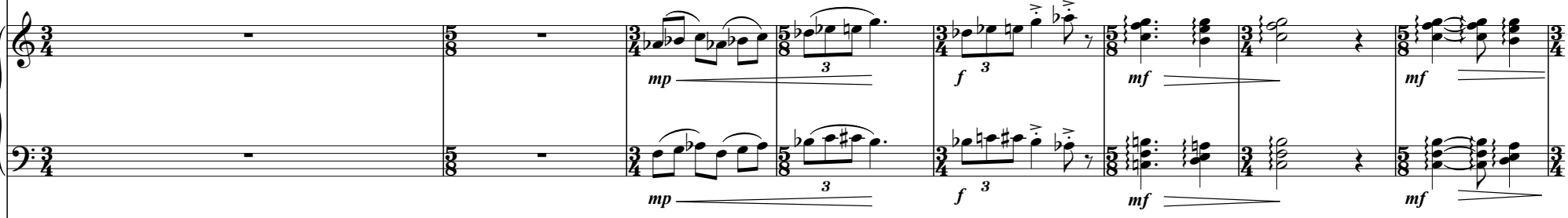
156

Fl. 

Cl. 

M.S. *f*  
Spoken: And Will End Us

Pno. 1 

Pno. 2 

Vln. 1 *f* *mp* *f* *mp* *f* *mf* *f* *mf* *mp* *pizz* *mf*

Vln. 2 *f* *mp* *f* *mp* *f* *mp* *pizz* *f* *mf*

Vla. *pp* *f* *mp* *f* *mf* *f* *mf* *mp* *pizz* *mf*

Vc. *pp* *f* *mp* *f* *mp* *f* *mp* *pizz* *f* *mf*



172

Fl. *mp* *f* *mf* *p*

Cl. *mf* *f*

S. 2 *pp* *mp* *p* *p* *mf* *p* *f*

M-S. *ff* *mp* *mp*

Pno. 1 *mp* *mf* *f* *mf* *mp* *f* *mp*

Pno. 2

Vln. 1 *fff* *Red.* *poco a poco con vib.*

Vln. 2 *pp* *mp* *poco a poco con vi.*

Vla. *pp* *mp*

Vc. *arco* *mf* *p*

Stage Whisper: Only the Beak Leaved Boughs

Spoken: Damask the tool smooth bleak light

Spoken: Black Ever so black on it

Spoken: Dragonish

Echo: Damask the tool smooth bleak light

Immediate Echo: Black Spoken: Ever so black on it



*Faster*

$\text{♩} = 96$

181

Fl. *pp* *mf* *mp* *p* *mf*<sup>3</sup> *f*<sup>3</sup>

Cl. *fff* *mp*

S. 1 *ff* On - ly the beak - leaved

*cresc. poco a poco*

Pno. 1 *mp*<sup>3</sup> *mp*<sup>3</sup> *mf*

Pno. 2 \*

$\text{♩} = 96$

*arco*

Vln. 1 *mp* *pp* *mf* *arco*

*arco*

Vln. 2 *p* *pp* *mf* *arco*

*arco*

Vla. *mf*

Vc. *mf*

188

Fl.

Cl.

S. 1

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vla.

Vc.

Fl. and Cl. staves with musical notation. Flute part is mostly rests. Clarinet part features triplets and a quintuplet, with dynamics *f*, *mp*, and *f*.

S. 1 vocal line with lyrics: "boughs dra - gon - ish da - mask the tool - smooth bleak". Dynamics *mf* and *ff* are indicated above the staff.

Piano 1 staves with musical notation. Right hand features triplets and a quintuplet, with dynamics *f*, *ff*, and *fff*. Left hand has chords, with dynamics *mf* and *ff*.

Piano 2 staves with musical notation. Right hand features triplets, with dynamics *f* and *ff*. Left hand has chords, with dynamics *mf* and *f*.

String staves (Vln. 1, Vln. 2, Vla., Vc.) with musical notation. Violins and Viola play chords, while the Cello provides a bass line. Dynamics *f* are indicated.



# Movement 4

## Distraction and Torture from Mental Images

Sara Teasdale  
Sir Walter Scott  
Gerard Manley Hopkins

♩ = 66

Flute

Clarinet in B♭

Soprano 1

*Onstage mp* *mf* *p* *mp* *mf* *p* *f* *mf* *mp*

*Dramatically, Legato*

And then he took your voice a - way and then he left me all a - lone God Let me list en to your voice And look up - on you for a space

Soprano 2

*Onstage mp* *mf* *p* *mp* *mf*

*With plaintive longing, Legato mf*

And then he took voice a-way and then he left me all I can-not weep I can - not pray I can-not weep I

Mezzo-soprano

*Onstage mp* *mf* *p* *mp* *mf*

*With plaintive longing, Legato mf*

And then he took voice a-way and then he left me all I can-not weep I can - not pray I can-not weep I

♩ = 66

Violin 1

Violin 2

Viola

Violoncello

211

S. 1 *f* *mf* *mp* *mf* *p*  
 God — Let me look with-in your eyes — And touch for once your cling-ing hand your\_ cling - ing hand

S. 2 *mp* *mf*  
 can-not pray — I can-not weep I can - not pray

M.S. *mp* *mf*  
 can-not pray — I can-not weep I can - not pray

Vln. 1 *mf* *f* *mp* *mp*

Vln. 2 *mf* *f* *mf* *f* *mp*

Vla. *mf* *f* *mp* *mp*

Vc. *pizz* *arco* *Sul C*  
*mf* *mp* *mf* *ff* *mf* *f* *mp*

218 *p sfz mp < mf > p mp < mf > p pp* **molto rit.**

S. 1  
And then he took your voice— a-way And then he left me all— a - lone

S. 2  
And then he took voice a-way And then he left me all

M.-S.  
And then he took voice a-way And then he left me all

**molto rit.**

Vln. 1  
*mf < f > mp < mf > mp < mf > p mp mf*

Vln. 2  
*mp < mf > mp f*

Vla.  
*p mf < f > mp < mf > mp < mf > mp p mp f*

Vc.  
*mp < mf > mp f*

228

♩ = 104  
*mf*

S. 2

Ooo \_\_\_\_\_ Aah \_\_\_\_\_ Aah \_\_\_\_\_ Hmm \_\_\_\_\_

*f* *mp* *f*

M-S.

Ooo \_\_\_\_\_ hmmm \_\_\_\_\_

*mf* *f* *mp* *f*

Vln. 1

*mp*

Vln. 2

*ppp*

Vla.

*mp*

Vc.

*ppp*

240

$\text{♩} = 88$   
Slightly Slower

poco rit. . .  $\text{♩} = 76$

Cl.

Musical staff for Clarinet (Cl.). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *mp*.

S. 1

Musical staff for Soprano 1 (S. 1). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *mf*. The vocal line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. Dynamics include *f* and *mp*. The vocal line ends with a rest.

S. 2

Musical staff for Soprano 2 (S. 2). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *mf*. The vocal line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. Dynamics include *p*, *f*, and *mp*. The vocal line ends with a rest.

M.S.

Musical staff for Mezzo-Soprano (M.S.). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *mf*. The vocal line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. Dynamics include *f*, *mp*, *mf*, *f*, and *mp*. The vocal line ends with a rest.

Vln. 1

Musical staff for Violin 1 (Vln. 1). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *p*. The violin line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. Dynamics include *mp* and *poco rit.*. The violin line ends with a rest.

Vln. 2

Musical staff for Violin 2 (Vln. 2). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *p*. The violin line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. The dynamic is marked *mp*. The violin line ends with a rest.

Vla.

Musical staff for Viola (Vla.). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *p*. The viola line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. The dynamic is marked *mp*. The viola line ends with a rest.

Vc.

Musical staff for Violoncello (Vc.). The staff shows a rest for the first 10 measures. At measure 11, the time signature changes from 5/4 to 4/4. The music begins with a half note G4, followed by quarter notes F4, E4, D4, C4, and B3. The dynamic is marked *mf sfz*. The cello line continues with a slur over the notes G4, F4, E4, D4, C4, and B3. Dynamics include *sfz* and *sfz*. The cello line ends with a rest.



251

♩ = 76

Fl. *mf* *f* *mf* *f* *ff*

Cl. *mf* *f* *mf* *mp*

S. 2 *mf* *mp* *mf* *mp* *f*

Ahh View-less ess-ence thin and

M-S. *mf* *mp* *mf* *mp* *f*

Ahh Ahh View-less ess-ence thin and

Vln. 1 *mf* *mp* *mf* *f* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf*

Vc. *sfz* *sfz* *sfz* *sfz* *f*

*arco*

259

Fl. *mp* *mf sfz* *f* *fp* *mf*

Cl. *mp* *mf sfz* *f* *fp* *mf*

S. 1 *mf* *f* *mf* *f* *f* *mp*

A - stray! A - stray! All throught - ther in throngs\_ Self in Self\_

S. 2 *f* *mp* *mf*

bare Well nigh melt ed\_ in to air! Still with fond - ness ho - ver-ing near That earth -

M.S. *f* *mp* *mf*

bare Well nigh melt ed\_ in to air! Still with fond - ness ho - ver-ing near That earth -

Vln. 1 *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. V V V V V V V V V V V V

265

Fl. *mp* *mf* *f* *mf* *ff* *mf* *f* *p* *f*

Cl. *mf* *mf* *f* *p* *f*

S. 1 *f*  
Steed-ed and pashed!

S. 2 *mp* *mp* *mp* *mf*  
ly form thou once did wear pause up - on thy pi - nion's flight!

M-S. *mp* *mp* *mp* *mf*  
ly form thou once did wear pause up - on thy pi - nion's flight!

Vln. 1 *mp* *mp* *mp* *mf*

Vla. *mp* *mp* *mp* *mf*

Vc. *V* *V*

270

Fl. *f* *mf* *mp*

Cl. *mf* *mp*

S. 1  
As - tray A - swarm!

S. 2  
*mp* *f* *mf* *fp* *mf* *f*  
be thy\_ course\_ left or right Be thou\_ doomed to soar or\_ sink Pause u - pon the

M-S.  
*mp* *ff* *mf* *fp* *mf* *f*  
be thy\_ course\_ left or right Be thou\_ doomed to soar or\_ sink Pause u - pon the

Vln. 1  
*mp* *mf* *fp* *mf* *f*

Vla.  
*mp* *mf* *fp* *mf*

Vc.  
*ff* *fff*



# Movement 5

## Callings from the Worlds of Rebirth

Sara Teasdale  
Gerard Manley Hopkins

Flute  $\text{♩} = 58$

Clarinet in B $\flat$

Soprano 1

Soprano 2

Mezzo-soprano

Piano 1

Piano 2

Violin 1

Violin 2

Viola

Violoncello

*Arco*

$\text{fp}$

poco rit. . . . . poco accel. . . . . poco rit. . . . .

287

Fl. *mp* <sup>3</sup> *f*

Cl. *dolcissimo* *mf* *f* *mp* *pp* *f* *like an echo* <sup>3</sup> <sup>3</sup> *mp*

M.S. Ahh Hmmm

Pno. 1 *mp* *f* *ff* *mf* *f p* *like an echo* <sup>3</sup> <sup>3</sup> *mp*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp* *f* *p* *mp* *like an echo* <sup>3</sup> <sup>3</sup>

292 *a tempo* *poco rit.* *poco accel.* *accel.* *rit.* *accel.* 39

Fl. *f* *ff* *f* *ff* *mf* *p*

Cl. *ff* *p*

Pno. 1 *mp* *mf* *mp* *pp* *f* *ff* *mp* *f* *mf*

Vln. 1 *mp* *pp* *p*

Vln. 2 *p* *mp* *mf* *p*

Vla. *mp* *mf* *mp*

Vc. *fp* *mf* *f* *mp*



298 -

Fl. *f*

Cl. *f*

S. 2 *fff*

A while \_\_\_\_\_ these

Pno. 1

*f* *mp* *f* *mp* *f*

Vln. 1 *mp* *mf*

Vc. *f* *mp* *f* *mp* *f*

301

Fl. *ppp* *mp* *mf*

Cl. *ppp* *mp* *f* *mp*

S. 2  
nights and days will burn In song with the bright frail-ty of foam

M-S.  
God let me lis-ten god

Pno. 1 *pp*

Pno. 2 *pp*

Vln. 1 *p* *f* *ppp*

Vln. 2 *p* *f* *ppp*

Vla.

Vc. *mp* *f* *mp* *f*

304

Fl. *pp* *f* *ff*

Cl. *pp* *f* *ff*

S. 2 *pp* *f* *ff*

M.S. *pp* *f* *ff*

Pno. 1 *ppp*

Pno. 2 *ff* *f* *mp*

Vln. 1 *f*

Vln. 2 *p* *f* *ppp* *f*

Vla. *p* *f* *ppp* *mf*

Vc. *mf* *f* *mp*

Lyrics:  
 — let me li-sten to your voice  
 Liv - ing in light  
 Li - ving - in light  
 be - fore they turn  
 be - fore they turn  
 Back to the  
 back to the no - thing - ness no - thing - ness

Slower ♩ = 63  
Loose Time\*

307

Fl. *p* *pp* *p*

Cl.

S. 2  
no - thing - ness that is their home!

M-S.  
no - thing-ness that is their home

Pno. 1 *mf*

Pno. 2 *mf* *p*

Vln. 1 *ff* *p* *mp* *p* *p* *mp* *p*

Vln. 2 *p* *mf*

Vla. *p* *mp* *p*

Vc. *ff* *mp* *mf*

\* Allow the time to fluxuate between 63 and 69 bpm for the next five measures.



322

Fl.

Cl.

S. 1 *mp*  
Where From? I won - der

S. 2 *mp*  
Where From? I won - der

M-S. *mp*  
Where From? I won - der

Pno. 1 *f*  
*ff*  
Ped. *8<sup>va</sup>*

Pno. 2 *f*  
*ff*  
Ped. *8<sup>va</sup>*

Vln. 1 *pp*  
*pp arco*

Vln. 2 *pp*

Vla. *pp*

328

S. 1 *mf* *mp* *p* *ppp*

I won - der I won - der where?

S. 2 *pp* *f*

And bound Where?

M.S. *pp* *f*

Where from? Where?

Pno. 1

(8)-----1 \*

Pno. 2

\*

Vln. 1

Vln. 2

Vla.